

There were no striking novelties among the theatrical offerings of the current week. ance of "Everyman."

ances out of town each day and then jourload the performance of "Everyman."

followed each of us throughout our theatrical offerings of the current week. ance of "Everyman."

find them all on a roof garden where showman is about to introduce Alice Ben Bolt as always accidental. We never suspect that the theatrical offerings of the current week. "The Second in Command" is a familiar play and time has not added to the unction or sprightliness of John Drew's inter-pretation. Mr. Drew is emphasizing the The principal idea underlying Ben Greet's mannerisms which at first made his style agreeably distinctive to a degree which threatens to become somewhat oppressive. itself. He is pushing his interpretations of the highly bred young Englishman to a point which verges dangerously upon the comic impersonations of Mr. Huntley, Mr. Joseph Coyne, Percy F. Ames and others who have made especial studies of the British social environment that induces aphasia and locomoter ataxia. Mr. Drew has always been so agreeable an interpreter of certain phases of character that it is not Adelaide Neilson. But it is as an American pleasant to contemplate even a translent relapse on his part into purely mechan- garded, and as such she hopes to be reical grooves of comedy characterization. ceived when she makes her first appearance Miss Margaret Dale proved to be one of the most graceful and accomplished players seen here in a considerable period. Her talents unquestionably merit better opportunities than those offered by a subordi- markably vivid, though she was but a child nate position in the cast of a minor comedy like "The Second in Command."

Jefferson DeAngelis had only his own whimsical personality to offer at the Columbia Theater, the company and chorus affording him but moderate assistance. "The Toreador" is hardly suitable for the exploitation of a star, belonging as it does to the school of musical comedy, which makes feminine finery quite as important a consideration as either tunefulness or tal-

It has been impossible to feel the enthusiasm which ordinarily attaches to the reception of old favorites in connection with a number of plays that have been produced toward the latter portion of the season. The output of the current year has been conspicuously inferior, if failure of popular approval be accepted as a criterion. "Lord and Lady Algy" was Faversham's last resort after trying two plays. William H. Crane found "The Spenders" practical for road purposes, but immediately on his return to New York revived "David Harum." "The Dictator" was plainly only a choice of the least of evils after a number of unsatisfactory efforts to fit Willie Collier with a play. "Old Heidelberg." charming as it was, was speedily shelved, and John Drew puts on "The Second in Command" only because "Captain Dieppe" did not fulfill requirements. Musical attractions have not fared very much better, a revival of "Erminie" being the best that Francis Wilson could offer, while Jeffer-Mr. Wilson's old part in "The Toreador."

De Wolf Hopper is announced for a revival

De Wolf Hopper is announce of "Wang." All together the situation looks as if the worst fears of a bad season for presidential year would be realized in the case of the male stars unless the producing managers find unexpected sources of

THE ACTRESS WHO PLAYS "EVERY-MAN."-It was eight years ago that the talents of Edith Wynne Matthison were first discovered by Ben Greet, who was then, as now, the manager of almost a score of theatrical companies touring the provinces of. England. Miss Matthison's promise as an actress was called to Mr. Greet's attention by his London manager, Bannister Howard. She was at that time a school teacher in one of the provinces, and had already attained some fame as a remarkably convincing reader. Even without seeing her in a trial performance, Mr. Greet brought Miss Matthison to London and put her in the part of Miladi in 'The Three Musketeers." In a role rather unsuited to her talents Miss Matthison proved somewhat of a failure in her initial appearance; but Mr. Greet saw her work a great deal more than the public seemed to appreciate and without getting discouraged entered her in his Lon-don school of acting, where for several seasons she was tutored in a variety of comedy

Ben Greet's school of acting is distinctive in the sense that it has been the means of starting similar schools not only in Eng-land, but in America as well. Beerbohm Tree's recent decision to set up a similar school in conjunction with his London theater is an instance of the growth of the idea which Ben Greet started twenty-five years ago, as well as an example of the closeness with which Mr. Tree copies Ben Greet's methods. It is this school of acting-limited | let."



to some thirty pupils-which has been the means of furnishing the London stage with many of its best leading men and particularly with its finest leading actresses.

After a season in this school Miss Matthi son was taken on tour by Mr. Greet in Shakespearean repertoire. It has been Ben Greet's custom for the last fifteen years to tour the universities and principal schools of England with Shakspearean productions, generally given in private gardens or upon an academic campus. For this purpose his companies must necessarily have an extensive repertoire. At present no less than twenty-five different plays are at their command. In such tours Miss Matthison ran pretty much the gamut of all Shakespearean comedies, as well as the early eigh-teenth century comedy of manners.

But her great opportunity came in 1881, when, under the direction of the Elizabethan Stage Society of London the first performance of the morality play "Everyman" was given at the old Charterhouse in London. Miss Reynolds, who had been en-gaged to play the part, had been taken ill, and Miss Matthison was suddenly called in to assume the title role. At the time she to assume the title role. At the time she was playing in a Shakespearean comedy.

was playing in a Shakespearean comedy.

just outside of London, and it became necessary for her to give her evening perform
in this blair will meet with and they pay strict attention to business.

"Of all numbers," said Mr. Gressitt, "thirteen is positively the best one for us. It is a remarkable thing the way thirteen has a remarkable thing the way thirteen has a strength and they pay strict attention to business.

In characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in mixing up his characteristic mask and wig fashion, the author succeeds in

ance of "Everyman."

Miss Matthison has not, however, been in any sense a star of Mr. Greet's company. efforts to better theatrical conditions is that the actresses and actors in any production should always be subordinated to the play

JULIA MARLOWE - Julia Marlowe, though universally regarded as an American actress, is really of English parentage. She was born in the pretty village of Cald-beck, Cumberland county, England, amid of last season on the 13th of June, and my the favorite haunts of Shelley, Wordsworth, Southey and other poets of the Lake school. In the same region was born the beautiful actress that Miss Marlowe wishes to be rein London, which she shortly will do.

In the village school at Caldbeck she learned her first lessons, and her recollec tions of the beautiful countryside are reof four when her parents left England to engage in farming in Kansas. Later the family moved to Cincinnati, where her education was continued in the public schools. When she was twelve years old the juvenile



MISS MARLOWE.

diminutive artists who were taken on their travels by Colonel Robert Miles. This amateur experience resulted in her permanent identification with the drama. Engagements with Robert McWade, in 'Rip Van Winkle," and with a Shakespearean repertoire company followed. After a brief ex-perience playing the minor roles in classic drama, the young girl retired from the stage for three years. This period was devoted to a rigorous and thorough training in every department of dramatic art, inciuding voice culture, gymnastics, fencing, literature of the drama and an all-around histrionic schooling, such as few players have undergone. Her reappearance was signalized by a trial performance of Par-thenia in "Ingomar," at the Bijou Theater, New York. The young actress won instant recognition from the metropolitan critics, her winning of the public was slower and more arduous. For several seasons her career was marked by an extraordinary amount of hard work and by disappointments and rebuffs which would have disheartened a young woman less courageous and ambitious. Simultaneously with these struggles came unmistakable evidence of

steady artistic growth. Not until a few seasons ago did she desert the heroines of Shakespeare and other classic writers for the creations of contemporaneous playwrights. Her essays in the field of modern drama were practically the field of modern drama were practically covered by "Barbara Frietchie," "Colinette," the "Countess Valeska" and "When Knighthood Was in Flower." All these pieces were marked by brilliant achievement on Miss Marlowe's part. Her appearance as joint star with E. H. Sothern, to begin next fall in the series of claberate begin next fall, in the series of elaborate Shakespearean productions which Charles Frohman is to make, will be anticipated with unusual interest. Although Mr. Frohman has made no announcement yet as to his repertoire, it is more than likely that the plays to be chosen will include "Ham-"Much Ado About Nothing" and "Romeo and Juliet."

A NOVEL WARDROBE.-When Miss Vesta Tilley, who is at Chase's next week, crossed the ocean last fall under the Liebler management for an American tour in musical comedy, she carried twenty-five great trunks. One of them was lost in transportation and among other things it contained no less than twenty-eight different waistcoats, used in her impersonations. Yet it is said the loss scarcely disturbed her, for in the other trunks were enough of the articles to withstand several similar depletions. In London it is said that King Edward and Miss Tilley set the fashions in men's clothes, and the clothes worn by Miss Tilley in her characterizations next week are said, in most instances, to be a forecast of the coming London season's fashions in gentlemen's attire. Miss Tilley is an English woman, the daughter of Harry Ball, a well-known comedian in his day, and when only five years of age she made her first appearance in male costume and gave an imitation of the famous English tenor, Sims Reeves, singing "The Anchor Weighed." From 1880 to 1892 Miss Tilley played in most of the pantomimes at Bir-mingham, Liverpool and London. In 1894 she came, modestly and unheralded, to New York city and appeared there in vaudeville. She is worth a million dollars in her own right and her husband is worth half as much more, but Miss Tilley has determined to work eight years more before she re-tires. She believes that in that time she will have earned enough to make life worth living, even in these days of multi-million-She leaves this country May 4 next. and, for the length of time mentioned, will not be permitted to put a professional foot outside of London, consequently Washington is not likely to see her again until the lapse of that time, and very probably never

A THIRTEEN SUPERSTITION.-The announcement that Eugenie Blair will open the spring season at the Lafayette on the 13th of the month caused considerable surprise among superstitious persons. Some predict all sorts of bad luck, but Manager Gressitt wisely shakes his head and laughs. He says he knows what he is doing, that he knew his first performance was to be on the 13th, that there was no mistake about it, and, worst of all, that he is delighted, for, instead of portending ill-luck. this circumstance rather encourages him in thinking that Miss Blair will meet with

our old friend thirteen is going to meet us, and then when it does we always look for good luck. I had arranged to open here on Monday, the 11th, but two entertainments being given on the 11th and 12th placed my attraction by accident on the 13th. Through-out my first season with Miss Blair, which was seven or eight years ago, I constantly bought thirteen tickets for the company each time we changed cities. There are thirteen letters in my name. We began rehearsals for "Zaza" on the 13th, and you know how successful Miss Blair has been contract with Stair and Havlin was made on the 13th, just by accident. On the last day of December last year, at midnight, I stood on track thirteen, waiting for a train. I came back the same day on the same track, and I took this for an omen for the new year that I should stick by thirteen,

COMING ATTRACTIONS

Columbia Theater.

The fifteenth century morality play "Everyman" will be presented at the Columbia next week, beginnig Monday evening, with matinees Thursday and Saturday. Coming in chronological order midway between the miracle play first introduced by the church and the "mysteries" that immediately preceded the profane drama of the middle ages, the morality play is among the most curious remains of early English life. For the most part, however, it is now only known to students.

The piece is entirely different from the conventional drama of today. It is, in fact, an acted allegory, the nature of which may be largely judged by a perusal of the list of characters. They are besides the principal one, whose name is given to the play. Death, Fellowship, Kindred, Cousin, Wealth, Good Dedes, Knowledge, Confession, Beauty, Strength, Discretion, Five Wits, Angel and Doctor. There is but a single stage satting representative of the exterior of setting, representative of the exterior of a stately edifice, with a canopied portico. At either side is a long low window, behind which, in the course of the action, two of the characters, Good Dedes and Goodes (Wealth) are revealed by the drawing of a courtely. The stage matter of the stage curtain. The stage master or the stage poet first appears and speaks the prologue, which has much the character of the exor-dium to a sermon. Death, then, with his trumpet and drum, comes to hear the com-mands of the Most High, who speaks in awful tones from unseen distance. Every-man is to be summoned to go upon a long journey, from which he shall not return, the journey into the next world. He speaks to those who have professed to be his steadfast friends to accompany him. One after another, beginning with Fellowship, they refuse. Then he thinks of Good Dedes, but she, alas is too low and feeble to follow him. Knowledge, however, cheers him up and turns his thoughts to confession, who the haircloth and the courage, with which he is to work self-purification. Beauty, Discretion, Strength and Five Wits are stil' his companions, but as he nears the end they, too, forsake him. Good Dedes alone goes with him into the other world, but Knowledge escorts him as far as the grave. As he descends into it the celestial choir is heard chanting the welcome to the enfranchised spirit.

The company is almost equally made up of men and women. The part of Every-man is presented by a woman with an intensity of pathos which certainly deeply moved the spectators. Knowledge appeared as a stately queen, and Good Dedes as a beautiful saint, with a golden aureole. Confession was in the guise of a monk, and Strength bore a mighty sword, the hilt figuring the cross. The harrowing fears and pangs of the last moments of mortality were rendered to the imagination with won derful power. Many of the entrances on the part of the actors are made from the auditorium, and in the procession to the grave Everyman and his companions pass around through the audience and thus back upon the stage. The performance ends with an epilogue spoken by the stage poet or stagemaster, the hidden organ pealing forth

ts solemn harmonies. Mr. Frohman while abroad last year saw the play and liked it so much that he brought the entire production with the orig-inal company to this country. It will be produced here under the direction of Ben Greet and by arrangement of the Elizabethan Stage Society of London

New National Theater.

Julia Marlowe will appear at the New National Theater Monday evening in one of the most brilliant of her long list of triumphs, Mary Tudor, the heroine of "When Knighthood Was in Flower," a play which has probably brought her a greater personal triumph than anything which she has presented in recent years. She is to devote Monday, Tuesday, We inesday and Thursday evenings to this piece, and on Friday and Saturday evenings and at the Saturday matinee she is to revive "Ingomar," in which she won her first honors. And then Miss Marlowe is to lay aside these pieces for good and all. In other words these will be her final appearances in two of her most attractive roles, for the reason that during the coming three years she and Mr. E. H. Sothern are to be starred together by Mr. Frohman in a number of Shakespearean productions.

As to the availability of Paul Kester's

dramatization of Mr. Major's romance for Miss Marlowe's purpose, there has been only one opinion. It gives her renewed op portunities to run the gamut of dramatic touches to deep, poignant tragedy. The original scenic investiture of "When Knighthood Was In Flower," which attracted unusual attention by its magnificence on the play's former production, will be used by Miss Marlowe for the present engagement. "Ingomar," to have its first presentation

on Friday night, provides Miss Marlowe with Parthenia, a most winsomely attractive role, which has always appealed as for-cibly to her as it did to Mary Anderson, who retained it in her repertoire during her en-tire stage career. Mr. Frohman has given the play a most elaborate equipment in the way of scenery and costumes, in anticipation of its New York production with Miss Marlowe in May. "Ingomar," it need scarcely be said, is Maria Lovell's adapta-tion of Friedrich Halm's "Der Sohn der Wildniss." Originally it was in five acts, but Miss Marlowe has condensed it to four through the judicious elimination of unnecessary dialogue. Miss Marlowe's supporting company has Tyrone Power for leading man.

Mask and Wig Club.

Next Monday evening the Lafayette Square Opera House will be turned over to the Mask and Wig Club of the University of Pennsylvania, and Washington society will be given an opportunity to witness this latest of the mask and wig productions, "Alice in Anotherland." As usual the proceeds will go to charity, the Washington Diet Kitchen being the beneficiary this year. Mask and Wig chorus girls are boys. They are tightly laced, to be sure, but they are all stout fellows who go in for athletics and who only lace once a year for a few hours at a time. They don't care much how they look

world has ever seen. The second act is crowded with specialty and pictorial feat-ures. There is a song of Alice and Chappies with typical "business:" there is spectacular "opera cloak" march and chorus, and the new Indian song, "Big Indian Chief," written especially for "Alice in Anotherland" by Cole & Johnson, and which the Mask and Wig Club will present with very elaborate setting and "side play." In the second act also will be introduced the new descriptive feature. "School," original with the Mask and Wiggers, and which is expected to surpass the famous "Champagne Dance" in separational affect.

pected to surpass the famous 'Champagne Dance' in sensational effect.

"Alice in Anotherland' is announced as the most elaborate production ever attempted by the Mask and Wig Club. Every stitch of canvas and costuming has been made new. The new play has had the benefit of the combined and harmonious efforts of the most experienced "stors" of other mask most experienced "stars" of other mask and wig days-men who having had to do quired knowledge and skill in stage produc-

Sousa's Band.

After an absence of a year from the American concert field, John Philip Sousa returns to his work at home with another remarkable record of successes won on his third European tour with the famous band bearing his name. The American composer and his forces left New York on Christmas eve of 1902 on the American liner St. Louis, but did not reach England until Friday, January 2, 1903, the date announced for his opening concert in London. The tour covered thirty weeks, with a total of 362 concerts in 133 different towns and in thirteen different countries. Of these concerts, 274 were given in Great Britain and Ireland and in 112 different towns. In London alone Mr. Sousa gave fifty-two concerts in five

On January 31 Sousa appeared for the second time before the king and queen of England and the other members of the royal family. This concert took place at the noble Waterloo chamber at Windsor Castle and was attended by a notable com-Castle and was attended by a notable company of guests, and at its conclusion Mr. Sousa received the personal thanks and compliments of King Edward. Three nights later Mr. Sousa gave another similar concert before the viceroy of Ireland in the historic St. Patrick Hall in Dublin Castle. During February the American musician was the guest of a civic luncheon given in his honor by the lord mayor of Liverpool at the Town Hall.

Sousa will be heard here for the first time

Sousa will be heard here for the first time in more than a year at the New National Theater next Friday afternoon at 2:15, with Estelle Liebling, Jessie Straus, Herbert L. Clarke and J. H. B. Moeremans as soloists.

The Kaiser's Band.

The Royal Marine Band of Germany will be heard at the Columbia Theater tomorrow. The band has a repertoire of 1,500 at 4:15, by the Washington Symphony Or-

Matinee at 3:30-March, "Entrance of the Gladiators," Fuzik; overture, "Zampa," Herold; waltz, "Artist's Life," Johann Strauss; polka, "The Pearls" (cornet duet), Kling, Herr Klaussner and Herr Dik; grand fantasie, "Der Freischutz," C. M. von Weber. Part 2—Overture, "Mignon," Thomas; Wotan's farewell and transforma-tion, "Die Walkure," Wagner; American Patrol, Meachan; Torchlight Dance No. 1,

Meyerbeer. Evening 8:15-March "Reminiscences Leipsic," Frede; overture, "Jubilee," C. M. von Weber; waltz, "The Beauties of Valencia," Morena; sextet, "Lucia di Lammer-moor, "Donizetti; American Fantasie, Victor Herbert. Part 2-Prelude to "Parsifal." Wagner; song to the Evening Star, "Tann-hauser," Wagner; Grand Fantasie, "Lohen-grin," Wagner; overture, "Rienzi," Wag-

The entire latter half of the evening program, it is seen, will be made up of Wagner numbers, the afternoon program being omewhat of a more popular turn. In addition to the regular numbers selected the band will perform some European special-ties, such as the French horn sextet, the rombone quartet, the bugle octet, etc.

Amherst College Glee Club.

The concert to be given at the New Wilard this evening by the Amherst College Glee, Banjo and Mandolin Clubs, promises to be a success, both musically and socially. Many prominent citizens have taken an interest and will attend with their famili's and friends. These will include Judge Ashley M. Gould, Representative E. W. Bassett, F. H. Gillet and G. P. Lawrence; Revs. R. Cotton Smith, w. E. De Keimer, Asa Fiske and Geo. O. Little; Drs. C. L. Bliss. A. H. Kimball, Witman Cross, G. S. Ely; Professors Allen, John Hird and W. D. Bigelow and Surgeon General Walter Wy-man, Mr. Rudolph Kauffmann, Mr. Barry Bulkley, Mr. H. G. Kimball, Mr. Evans Brown, Mr. E. G. Draper, G. H. Grosvenor, esq., Judge L. R. Smith and others.

Amherst was a pioneer in college glee club work, regular concerts having been given every year since 1868. The Amherst associations have always enjoyed an excellent reputation, and have been of such merit as to enable them to give a series of concerts in England during the summer of 1804. Annual trips are taken throughout the country The association for 1903-1904 consists of the three clubs, which, with the aid of a reader and soloists, enable them to rende a program of a variety seldom found in college clubs.

The men are thoroughly trained by a

special instructor before appearing in public and special care is taken to choose a program that is essentially college-like.

The clubs are on their Easter vacation trip and have given concerts at several Connecticut points, Lakewood, Asbury Park, N. J., Brooklyn, N. Y., and after the concert here give a big affair in the Astor gallery of the Waldorf-Astoria.

Boston Festival Orchestra.

The Boston Festival Orchestra of fifty, under the direction of Emil Mollenhauer, will be heard at the New National Theater on Sunday evening, April 21. The concert, in addition to a selected program by the ordchestra and soloists, will include the third act of "Faust" in concert form. The soloists will be Miss Clara Sexton, soprano; Miss Florence Mulford, contralto; Mr. Holmes Cowper, tenor: Mr. Gwilym Miles, baritone; Mr. Frederic Martin, basso, and Mr. Silvio Risegari, pidnist. Poular prices 1 M 1 1 2 1

Choral Society.

The final rehearsals of the Choral Society for Elijah are promising an unusually interesting concert. The members of the society who are also members of choirs, having finished their Easter music. are now able to devote their time uninterruptedly to rehearsals. The local quartet which will assist in the rendition has been carefully selected from well-known singers of Washington. Mrs. William T. Reed, the contralto singer in the New Foundry Church choir, will have the important contralto part; Miss St. John Elliott is to have the soprano part and will sing with the two ladies of the first quartet in the angel's trio. Miss Elliott and Mr. Hensey of St. Patrick's choir, who will take the tenor part of the quartet, are members of the society's chorus. Mr.

A. W. Porter of St. Aloysius Church will be the bass.

Mrs. De Moss, the soprano, and Mr. Miles, the bass, are from New York and are experienced concert singers. Mrs. Child from Boston and Mr. Gurney from Philadelphia have made excellent impressions everywhere and are very familiar with this work.

The arrangement of the orchestra will be again changed at this concert, so as to mischlevous propensities. For the first time in many years Washington theatergoers will, next week, have an opportunity to renew acquaintance with these well-known characters, when "Peck's Bad Boy" appears at the Empire Theater. The production is said to be well up to date, with several innovations in the way of modern pecialties and musical numbers. specialties and musical numbers. Among the specialties announced are the famous sextet in a travesty of "Florodora." the Grierson sisters, in a novel singing and dancing specialty, a laughable roller skating novelty, "The Spirit of '76," a stirring patriotic ensemble, and other musical numbers. be again changed at this concert, so as to place the orchestra in the best possible way to give full effect to the orchestral coloring without sacrificing the volume of the sound of the chorus.

The full Washington Symphony Orchestra, fifty-seven in number, will accom-

Academy of Music.

Chase's Theater.

VESTA TILLEY.

making her Chase engagement bring her

\$2,300. Max Waldon is another notable for-

eign novelty, and were Miss Tilley out of the bill he would be billed as the leading

number. He is Europe's most famous char-acter dancer. Nora Bayes, the singing

comedienne, sang "Wurzburger" into fame, and next week she will make that popular

ditty a part of her repertoire. Jack Nor-worth has forsaken black-face, and his

mirthful chat is said to win more laughs

than ever. The O'Rourke-Burnett trio, with

buck dancing in wooden shoes, will offer a

lively feature. Rosaire, the aerial equi-librist, will do his remarkable slack wire

Last Symphony Concert.

Cumming, whose admirable soprano voice

soloist, and the entire program is as fol-lows: Overture, Leonore, No. 3, Beethoven;

lows: Overture, Leonore, No. 3, Beethover, aria, "Dich, theure Halle," Tannhauser, Wagner (Miss Cumming); Symphony No. 5, Tschaikowsky; (a) "War ich nicht ein Hahn," (b) "Heller Tag," Tschaikowsky

(Miss Cumming); Symphonic Poem, Les

Lafayette Theater.

Eugene Blair and her company will come

ance of which will take place Wednesday

throughout the country have been return-

ing to older plays, the drawing power of

which has been tested. Several of the most

prominent actresses on the American stage

contemplate revivals of Duma's famous

old play, which for so many years was considered about the best vehicle with which an actress could establish her claim

EUGENIE BLAIR.

to position. All the leading emotional act-resses played "Camille," and it has only

has been omitted from the repertoire of

great stars.
Miss Blair's company this year includes

Harry Keenan, who was, the early part of this season, leading man for Eleanor Mon-

tell. He is to play Armand. Edward Mul-kay is to be the count. Mr. Mulkay has been with Miss Blair for several seasons. He was formerly with Robert Mantell. S. Cabel Halsey is Gaston. Katherine De

Barry will play Mme. Prudence. Miss Lucia Huxford, who joined the Blair forces in this

city last August, will have the part of Olympe. Gertrude Stanley is also again

"Sapho" will be the play to follow "Cam

Empire Theater.

Some fifteen years ago a series of bright-

ly humorous sketches by Geo, W. Peck of

Wisconsin appearing in the leading news-

papers of America attracted widespread at-

tention, and so popular did they become

that the sketches were first published in

book form and finally were dramatized un-

der the title "Peck's Bad Boy." The suc-

cess of this roaring little comedy has been

phenomenal. Year after year it has toured

America and each succeeding season has

filled theaters with audiences convulsed

with laughter over the antics of the "boy," the tribulations of Schultz, the grocer, and his friend, the Irish policeman, with the boy's "pa" ineffectually trying to curb his

n during very recent years that this role

the week will be "Camille."

e well known in Washington, will

of the season.

Preludes, Liszt.

the motion pictures.

One of the season's best offerings will be 'At the Old Cross Roads," which will be Miss Vesta Tilley makes extraordinarily presented at the Academy next Monday conspicuous the Chase bill next week, and night. Mr. Aiston, who wrote "Friends," other notable artists offered will be Max and "Tennessee's Partner," is the author of Waldon, the five Nosses, Nora Bayes, Jack this play. The cast, which is headed by Norworth, the O'Rourke-Burnett trio, Ro-Estha Williams and the well-known ro-mantic actor, James M. Brophy, will also include Julia Blanc. Louise Valentine, Gersaire, and cowboy life will be shown by Miss Vesta Tilley is said to be the epitome trude O'Malley, Mildred Hyland, Ella Peyer, Harry L. Dunkenson. William Bromwell, Herbit Noble. Owen McCormack. Harry L. Wilson and Bert McEwen. The "American and ideal of the London music hall artiste. In her male characterizations she imitates London manners and reproduces the Eng-Four" Quartet has been engaged as an exlish idiosyncrasies. Her vaudeville tour of this country, lasting but twenty weeks, has been wonderfully successful. Miss Tilley receives \$1,750 for seven performances a week, and \$125 for every extra matinee,

Kernan's Lyceum.

One of the new shows in the burlesque wheel this season is the Gay Masqueraders, which Messrs. Sullivan & Kraus have put out on a very elaborate scale. The company includes Ida Emerson (of the team of Howard and Emerson) and other well known variety entertainers. The Masque-raders will be at the Lyceum all next week.

"Foxy Grandpa."

The musical comedy, "Foxy Grandpa," will have its presentation here at the Columbia the week of April 18. Mr. Hart and Miss Carrie DeMar will have the leading roles and they in turn are assisted by a company of fifty people. The theme, of course, is Foxy Grandpa's love for his grandsons, and their affection for their grandpa.

"Girl With the Green Eyes." Charles Frohman will present Miss Clara Bloodgood in "The Girl with the Green Eyes" at the National Theater the week of April 18. The play is one of the latest of the Clyde Fitch dramas, and has been greeted with much interest.

"A Liftle Outcast."

Master George Emerson Meyer, the phenomenal boy soprano of Chicago, has been engaged as soloist for the famous original newsboy's quintette with Geo. E. Gill's "A Little Outcast' Company, which will be presented at the Academy week of April 18.

S. Coleridge Taylor's "Hiawatha." Next Tuesday evening the S. Coleridge Taylor Choral Society of this city will give a performance of the trilogy of "Hiawatha," written by the composer whose name the society has taken. The first representation of this work last spring, given by the same organization, was highly suc-cessful, both as to the soloists and the chorus work, and high praise was given to all those connected with it. It is believed that the coming performance will be fully as enjoyable, and will show what the colored people of this city can do in the interpretation of high-class music. The composer is a colored man who has gained high reputation in England, where his works have met with deserved favor.

Miss Patterson's Recital. Miss Elizabeth Patterson, a soprano of

balancing. The motion pictures of cowboy life are said to be very interesting. Tomor-row night the last Choral Society concert London, will give a song recital in the banquet hall of the New Willard on Thursday afternoon, April 21, at 4:15. Her program will be announced later. The feature of the last symphony concert of the present season at the Lafayette Opera House on Friday afternoon, April 15,

Mme. Nordica in Song Recital. Mme. Lillian Nordica will give a song recital in the New Willard ball room Saturday evening. April 23, at 8:30 o'clock for the symphony was played in Washington, and pital. Mme. Nordica's program will include its performance is looked forward to with a group of English songs by Hammond, "Cloud Shadows," "When Into Thy Dear eagerness by all music lovers. Miss Shanna Eyes," "In the Month of May" and other interesting numbers, including selections from Wagner.

ASIDE

Eugenie Blair's gowns in "Camille" are said to be marvels of art.

"The Medal and the Maid" closed its season last Saturday night in Boston.

to the Lafayette Theater for an engagement Fred. Huber, the well-known minstrel of several weeks' duration, the first performman, died in New York last Sunday.

Paul Kester is dramatizing Ouida's "The matinee, April 13, and the bill throughout Maserines" for Elsie De Wolfe, who will star in it next season.

Owing to the shortcomings of so many of "The Fortune Teller" company, recently the recent offerings from the pens of modin this city, will play a ern dramatists, theatrical managers

ment of eight weeks in Baltimore. Charles Frohman cabled all the way from London that Drina De Wolfe would not be

a star under his management next season.

It is more than probable that Klaw & Erlanger will star Peter Dailey next sea-son in Jerome Sykes' old part in "The Bil-When Edna May is next seen in this

country it will be in a piece on the order of "The Marriage of Kitty," and not musical Viola, the daughter of Mr. and Mrs. Beer-

bohm Tree, recently made her debut in England, playing "Viola" in "Twelfth Night."

Mrs. Langtry is said to be negotiating the lease of a New York theater and, if successful, will put in a stock company for

Arthur Butler, the English swordsman who helped Kyrle Bellew make "A Gentleman of France" successful, recently died in Philadelphia.

"A Venetian Romance" closed in Phila-delphia last Saturday night and will rest until next Monday night a week, when it pens in New York.

Mrs. Nell Burgess, wife of the star of "The County Fair," was recently stricken with paralysis in New York and her con-

Sam Marion, a brother of George and Dave, and recently stage manager of "Buster Brown," died suddenly in Chicago

Joseph Wheelock, jr., who has been playing with "The Other Girl" company in New York, will be Ethel Barrymore's leading man when she appears in London.

Alice Nielsen, who has been singing in Europe for the past three years, will be one of the stars of the Metropolitan Opera Company in New York next season.

Sadie Margaret Lauer, last seen here as the messenger boy in "The Runaways," will be married in New York next Thursday to William Nelson Callendar of that city. After giving orders for scenery and cos

tumes for a big production of "Parsifal" next season, Richard Mansfield changed his mind and will continue in his old repertoire. Hamlin Garland's "Hesper" is being dramatized for the use of William Faver-sham next season. Channing Pollock is do-

ing the work and its title will be Love of Hesper." Maurice Campbell has withdrawn from the Independent Booking Agency. This move takes Henriette Crosman and the new play, "The Reven," into the "syndi-cete" bouses he ext season

Klaw & Erlanger have bought all the rights to Paul Armstrong's latest play.
"The Heir to the Hurrah," and it will be among next season's productions. It is a grama and the title refers to a western

William Gillette closed his season in New York last Saturday night and will pass the summer in the neighborhood of Hartford, Conn. Mr. Gillette is under contract to write a play for Charles Frohman for use

Josephine Cohan of the Four Cohans will be a star next season under Fred Niblo's. Ed management, appearing in "The Leading lew.

Lady," a musical comedy by Leslie Cor-bin. Ethel Levy will rejoin the Cohans, taking Josephine's place.

The announcement comes from Chicago that Fred Hamlin, manager of the Grand Opera House in that city, and producer of "Arizona" and "Babes in Toyland," will shortly wed Mrs. Mary Cadow, widow of a

former board of trade operator. The Shuberts are trying to persuade Mabelle Gilman to return to this country from London and appear as a star under their management in the comic opera, "The West Point Cadet." George Edwardes, the Lon-

Mme. Janauschek, the aged actress, whose illness and misfortune have aroused the sympathies of old playgoers, has de-cided to spend the rest of her life in the Actors' Home on Staten Island. She was born in Prague more than seventy-four

don manager, is also negotiating with Miss

years ago. During the illness of Lillian Burkhart in Chicago recently it was learned that immediately after her divorce from Charles Dickson she married George Goldsmith, a wealthy business man of Los Angeles. Mr. Goldsmith has taken his wife home and

Cecilia Loftus has resigned from the E. H. Sothern company and Dorothy Ham-mond has been engaged in her stead. Mr. Sothern's tour runs until the middle of July. Miss Loftus stars next season in Zangwill's latest work, "The Serio-comic

she will act no more for this season.

Sydney Rosenfeld discovered that his Century Players were not wanted and the or-ganization went out of business last week in New York. Mr. Giffen, remembered in this city in connection with the Giffen Musical Comedy Company, was connected with the business end of the enterprise.

At the Marine Band concert next Monday afternoon at 2 o'clock a new violinist of notable reputation in the west will be introduced to Washington. He is Mr. Lucian H. Conen of Chicago. He will play the Spohr 8th Concerta in conjunction with the Marine Band Symphony Orchestra.

Miss Lucia Huxford, a well-known Washington girl, daughter of Major Huxford, retired, United States army, who is with Eugenie Blair, has been cast for Olympe in "Camille." Miss Huxford's stage experi-ence has been a short one. She made her Washington debut a couple of seasons ago when she appeared in good parts with the Harry Corson Clarke company, then at the Columbia Theater for a season of several

Long Runs of Plays in London. From the St. James Gazette.

Tonight "A Chinese Honeymoon" reaches ts 1,000th performance at the Strand, the longest run in London of any musical play, the previous best being the run of "Dorothy," which was performed 931 times. Including the provinces, however, the "Honeymoon" has a long journey to go before it catches up to another musical play that is still on the road-Mr. Van Biene's "A Broken Melody," of which the 3,055th performance will be reached on Friday. Probably the Van Biene play holds the world's long-run record for any theatrical production. After "A Broken Melody," taking stage works generally, comes "Charley's Aunt." It is impossible to tell how many times this piece has been played consecutively by a single company, both in and out of London, but it must run into several thousands, and into many thousands including the performances of the numerous companies which have played it contemporaneously abroad and at home From this point of view "Charley's Aunt" holds a world's record of its own.
Only four plays have run in London for

a thousand performances and over-viz.:
"Charley's Aunt," 1,466; "Our Boys," 1,362; "The Private Secretary," over 1,000; "A Chinese Honeymoon," 1,000; the runners-up being "Dorothy," 931; "San Toy," over 800; "La Poupee," 778; "The Geisha," 760, and "A Country Girl," "Sweet Layender" and "Patience," each about 700.

Vaudeville on January 26, 1875, and ran there unceasingly for more than four years until April 18, 1879. "A Chinese Honey-moon" has held the Strand Theater boards

since October 4, 1901. In our great-great-grandfathers' days a run of thirty-five nights—such as that achieved, for example, by Addison's "Cato" at Drury Lane in 1713-was regarded with astoulshment, while the sixty-two performances of "The Beggar's Opera" in 1727

was a theatrical nine days' wonder. A Veteran Music Teacher.

From the New York Evening Post, Senor Manuel Garcia on March 17 entered his one hundredth year; the first musician of any eminence who has attained to this venerable age. Garcia, moreover, is still a practicing musician, and it is the desire of his heart to give a singing lesson on his one hundredth birthday, a twelve-month hence. He is still in such vigor as is usually associated with men thirty years his junior. It is not so many years since hot buttered rolls formed his habitual luncheon; he was ninety-seven when he got up at 4 o'clock in the morning in order to come from Cricklewood to Parliament street to see the coronation procession, and it was

later still that he went by rail into the

country in order to attend a marriage.

The elder Garcia, although for some time in Italy, was really attached to the French and London stages, until, in 1826, he took his daughter (Madame Malibran), his wife and his son Manuel to New York for the first performance ever given here of Rossini's "Il Barbiere," with the present cen-tenarian as Figaro. The religious feeling was at that time so strong in New York that performances were deserted on Saturday evening, as people were then preparing for the Sabbath. But the present Manuel Garcia achieved no success as an opera singer, and it was not until 1829, when he established himself as a teacher that he became famous. He afterward developed (but did not invent) the laryngoscope. For the past fifty-two years he resided in Lon-don. He has known almost all the great singers of the past century, and among his numerous pupils the most famous was Jenny Lind.

A Tragic Exit. From the London Express.

Emil Hasda, the leading comedian in a company playing Fulda's "Twin Sisters" at the Municipal Theater at Nimptsch. Silesia, this evening committed suicide in full view of the audience.

The company was on tour from Berlin. under the management of Herr Rudolph Mohr, and was making a great success. Of all the players, Hasda was the public favorite.

All through the first act the interpreta tion he gave of the extremely funny part he played had kept the audience in roars of laughter, and a storm of applause caused the curtain to be raised several times at it

When it rose for the sixth time, Hasda who had been bowing his acknowledg-ments in the usual way, suddenly drew a revolver from his pocket and blew out his brains in full view of the spectators. Hasda fell dead in front of the foot-lights, and the other actors and actresses on the stage fled panic-stricken. The curtain came down with a crash, hiding the blood-stained stage from the public gaze and the performance immediately came an end.

It is stated that Hasda committed sul-cide because one of the actresses of the company rejected his suit.

Some Musical Comedy Jokes. From the New York Mail.

Here are the very pick of the jokes in Piff, Paff, Pouff:" Eddie Foy-Put not an enemy into thy mouth to breed rats in thy garret.

Miss Fischer-When a widow marries it is the triumph of hope over experience.

Mr. Miron-I'll furnish the hope if you'll

Mr. Hyams—Do you play bridge? Mr. Miron—I live in Brooklyn. Miss Cameron—You have a curl and your

eyes are blue. Eddie Foy-Yes, they call me Kyrle Bel